

The New Amberola GRAPHIC

ISSN 0028-4181

Winter
Number

No 47

Who are these syncopators? ...And why are they wearing prison garb?



(or: Can You Find the Brunswick Artist? - see page 3!)

Winter, 1984

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Winter, 1984

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"Mention The Graphic—It identifies you"

Can You Find the Brunswick Artist?

by Martin Bryan

The photograph appearing on the cover of this issue does not feature the Missouri Jazz Band -- a pseudonym used on Banner, Regal, and associated labels of the 1920's. Rather, the musicians were all inmates of the Missouri State Penitentiary sometime in 1923 or 1924! In this age of a hue and cry for prison reform, I find it intriguing to think that a jazz or dance band was one form of recreation (or rehabilitation) at the Missouri Pen some sixty years ago. Further examination of the photo reveals a microphone against the wall! Were they also doing radio broadcasts?

While we have been unable to determine the personnel in the photo, we do know the identity of the pianist. He was Harry M. Snodgrass, who later became a genuine Brunswick artist. A letter from H. F. Lauf, records officer at the state penitentiary reveals that Snodgrass was "received" at the Jefferson City facility at age 27 on July 19th, 1923. He was sentenced to a 3-year term for assault with intent to rob. He was discharged on January 16, 1925, and Mr. Lauf states that he "died some years prior to 1947."

Fate must have been kind to Harry Snodgrass, for he landed a job broadcasting from radio station WOS, located in Jefferson City, and a recording session with Brunswick soon after his parole. Indeed, the prison dance band may have broadcast over WOS (which Mr. Lauf feels was located at that time in the state capitol building), so the transition to the station in civilian life may have been relatively expedient. We do know that from approximately one month of his release he was established enough as a radio musician to be making records for Brunswick -- probably in their Chicago studio. Also in 1925, his composition "The Moonlight, A Waltz and You" was published by the well-known firm of Leo. A. Feist, Inc.

Written and Played by Harry M. Snodgrass, Famous Radio Entertainer, Station W.O.S.

The Moonlight, A Waltz And You

WALTZ

By HARRY SNODGRASS
TED KOEHLER &
RUSSELL HIRD

Valse moderato



The records are unusual in that most of them feature spoken introductions by J. M. Witten of the Jefferson City station -- a practice which the phonograph industry had all but abolished some two decades earlier! In a style which may have been prevalent in the early days of radio, Witten announces in his mid-western drawl: "Doubya--O--S--Jefferr--son City Missouri--the King--of the Ivories--will play his famous interpretation--of 'Three--O'Clock--in--the--Morning.'" (The word "the" is always pronounced "thee" by Witten.) At a later recording session, Witten sounds a bit less stiff when he says: "Here we are again--and this time--Harry M. Snodgrass will play 'The--World--is--Waiting--for--the--Sunrise.'" Was he speaking so slowly and distinctly so he could be heard and understood over any interference he was used to as a broadcaster? Another announcement, probably done at the same time, says: "Harry--M.--Snodgrass, who gained fame as 'King of the Ivories' while broadcasting from Doubya--O--S--Jefferr--son City, Missouri--will play 'The--Prisoner's--Song.'" (Did the "King"

wince a bit as this title was being announced?)

That's all I can tell you about the somewhat unusual career of this obscure recording artist. He seems not to have visited any recording studios after his 1926 session, either as a soloist or member of a dance orchestra; and I have not noticed his name in connection with any other compositions. Mr. Lauf did say that "Throughout the years we have gotten requests from various parts of the country and the world concerning Mr. Snodgrass," so at least we know he is not completely forgotten.

Brunswick Records; titles marked with asterisk have spoken introductions by J. M. Witten.

Circa February, 1925 -- acoustically recorded:

- 2850 -- *Three O'Clock in the Morning (matrix 14976)
- 2850 -- The Moonlight, A Waltz and You (matrix 14999)
- 2852 -- Blue Evening Blues (no visible matrix no.)
- 2852 -- *Dusting the Keys (matrix 14995)

Circa March, 1926 -- electrically recorded:

- 3137 -- *Canadian Capers (no visible matrix no.)
- 3137 -- *The World is Waiting for the Sunrise " "
- 3138 -- *The Prisoner's Song " "
- 3138 -- *Land of My Sunset Dreams " "

Special thanks to reader Bob Gordon for supplying the cover photo. The original was on a postcard which identifies the pianist (marked with an "X") on the reverse side.

Off The Record; or "Play That Part Again!"

Just one entry this time, but it's a dandy. Warren L. Jacob writes of an interesting discovery his friend Don Peak recently made about a Gene Austin record. The disc in question is Victor 20143, "Me Too" coupled with "For My Sweetheart." Don noticed a great deal of rumbling noise on the first side when played through a modern system, and he wondered what the source was and why the record was ever released. If you have a copy of the record (take 1 appears to be the only one recorded and released), play it through and listen in the following places:

- 1st verse: nothing noticeable
- 1st chorus: "'cause I don't care and I don't mind (rumble)..."
- " " "Giddy-up, giddy-up, giddy-up, giddy-up, so the parson will know (long rumble)..."
- 2nd verse: nothing
- 2nd chorus: "...anywhere she goes you'll find (short rumble)..."
- piano passage: rumble near beginning
- " " rumble near middle
- last chorus: "Up the hill and (loud, long rumble)..."

Don decided to do a little detective work one weekend while doing research at the Los Angeles public library. He looked up The New York Times for August 13, 1926 (the day after the record was recorded), and sure enough! New York had experienced one of the worst series of thunder storms on the 12th! The front page headlines read, "STORM TIES UP CITY TRAFFIC, FLOODS SUBWAYS, KILLS BOY; LIGHTNING STARTS 15 FIRES." The paper went on to read, "Many Hurt As Bolts Hit/Windows Are Smashed and Cornices Tumble From Buildings/Storm Records Exceeded/Weather Bureau Reports Rainfall of 3.24 Inches -- Radio Broadcasting Is Halted." The ar-

(cont. on page 10)

This is the sort of printed matter which the Edison Co. furnished to its artists to augment their own programs, etc. It's interesting to note that Ellison was based in Hollywood long before it became the fashionable home for so many in the movie industry. (Courtesy of Archives and Library, The Edison Institute, Dearborn, MI)

Barberton (Ohio) is the only city in the country privileged with so many concerts, and last night's program, being the Fifteenth Tone Test Recital, was the best yet presented. Mr. Ellison's program appealed to all, his selections being well chosen and his absolute sincerity gained many friends.—Barberton News.

No artist has appeared here in the same capacity who has equalled Mr. Ellison in re-creating his voice with the New Edison, and the enthusiastic audience bore evidence to the fact. Every opinion voiced was the same, that Mr. Ellison's re-creations were by far the best ever heard here, and his remarkable personality was a great asset in his favor.—Alpena (Mich.).

It was a courageous thing to do, this inviting comparison with the singer of the songs and the records he had made, but the performance was very successful in every way. It was almost impossible to distinguish more than one voice.—Post-Intelligencer (Seattle, Wash.)



Glen Ellison

Glen Ellison's Bookings For Year 1918

Spring Tour	Fall Tour
Jan. 23, Los Angeles Zone.	Aug. 26, Kansas City Zone.
Feb. 4, Des Moines Zone.	Sept. 1, " "
11, " "	8, " "
18, Chicago Zone.	15, " "
25, " "	22, " "
Mar. 4, Detroit Zone.	29, Detroit Zone.
11, Cleveland Zone.	Oct. 6, " "
18, Toronto Zone.	13, " "
25, " "	20, Des Moines Zone.
Apr. 1, " "	27, " "
8, " "	Nov. 3, Cleveland Zone.
15, New York making	10, " "
Records.	17, " "
22, " "	24, " "
29, Kansas City Zone.	Dec. 1, " "
May 6, " "	8, Chicago Zone.
	15, " "



GLEN ELLISON, the renowned baritone and entertainer, who is widely known throughout the United States and Canada, was born in Glasgow, Scotland. He came of musical parents, and at an early age he gave evidences of an unusual aptitude for music, both instrumental and vocal. He was gifted with a voice of such superb quality, however, that he early decided to concentrate his musical studies along vocal lines, and while still in his teens he entered the Royal Academy of Music, London.

His unusual gifts attracted the attention of impresarios and theatrical directors, and when he was ready to leave the Royal Academy his services were sought in many quarters. With a voice, and a genius for acting that was sufficient to meet every demand that the stage might entail, he entered grand opera, and within a short time became a conspicuous figure in British operatic circles.

His inclination led him to enter light opera and musical comedy, and he rapidly became one of the idols of the London theatre-going populace. Then vaudeville, always demanding the best talents, claimed him, and he had such remarkable success in the large cities of the British Isles that his reputation brought him most tempting offers from American vaudeville producers. He came to this country, and during the past five years has appeared in practically all of the high-class vaudeville houses in the United States.

GLEN ELLISON

1923 Vista Del Mar,
Hollywood, Los Angeles. Calif.

What they say about the Glen Ellison-Edison Tone Test Recitals

The Jobbers in whose Zones Tone Tests have been given:

R. B. ALLING, *Detroit.*
M. M. BLACKMAN, *Kansas City.*
L. N. BLOOM, *Cleveland.*
C. E. GOODWIN, *Chicago.*
HARGER & BLISH, *Des Moines.*
O. A. LOVEJOY, *Los Angeles.*
A. R. POMMER, *San Francisco.*
R. S. WILLIAMS & SONS CO., LTD., *Toronto, Canada.*

Say: "Best Tone Test I have ever seen."

The Dealers

[Extract of letter from Dan O. Thomas, Barberton, Ohio, to all Edison dealers.]

This marks the Fifteenth Tone Test Recital I have had, which places me in a position to be a good judge, and I say without hesitation that the Glen Ellison Tone Test last night was absolutely the finest ever staged in Barberton. Mr. Ellison, aside from his personality, is a big money-maker for the dealer.

[Extract of letter from Carl Latenser, Atchison, Kansas, to M. M. Blackman, Kansas City.]

After having heard nearly everyone of the different artists in Tone Tests, in my opinion Mr. Ellison is the best Tone Test Artist the Edison Company has. If you are fortunate to get Mr. Ellison again in the Fall book him for me right away.

[Extract of letter from Chas. P. Sauer, Chillicothe, Mo., to Phonograph Company, Kansas City.]

I am confident that this is the best spent money for advertising I have ever spent. If I can get Mr. Ellison again in the Fall, I certainly want the opportunity to have him, as I only have to announce that he will be here and a crowd is assured.

The Press Critics

Glen Ellison can sing, recite, and is a delightful entertainer. Besides it gives one a real thrill to experience the voice re-creation as shown by Mr. Ellison last night. Those in the audience could not tell when he left off and Mr. Edison's science began.—Atchison (Kan.) Daily Globe, May 6, 1918.



Visiting Edison's Recording Artists

by Ronald Dethlefsen

with thanks to

David R. Crippen, Research Archivist, The Edison Institute

5.

Recently I had the pleasure of studying all the Edison Artist Files at the Henry Ford Museum. The files were assembled by Edison's publicity department beginning in the early years of the century and continuing through 1929. By late 1929, Edison had given up making entertainment records and phonographs, but the company still made radios and other goods which were advertised on a weekly radio program "Favorite Music of Famous Persons." The most recent items in the Artist Files were from the Edison Radio News Bureau, successor to the publicity department of phonograph days. The bulk of the material in the files covers the period 1915-1921, the heyday of the Diamond Disc.

In the early pre-World War I years, the file material takes the form of letters to and from artists and also photos, many of which appear to have been provided by the artists themselves. Indeed, many photos are snapshots candidly showing the artists at play or on "Tone Test" tours around the United States.

Then, in 1919, Edison established a Feature News Service under the direction of Roy T. Burke, who also wrote Diamond Disc liner notes under the initials R.T.B. The News Service provided photos and articles to newspapers, magazines and Edison dealers wanting information about Edison artists. This material was also used in the company's advertising campaigns. Countless clippings attest to the fact that the material was used throughout the United States and Canada.

In June, 1920 Edison's Feature News Service went into high gear with the publication of huge "broadsides" for use in periodicals. These full page, newspaper-size ads showcased Edison's classical talent in scenes of Tone Test concerts. Several of these "broadsides" survive in the collection at the Henry Ford Museum. The Edison company also publicized artists by subsidizing brochures which its recording artists gave out at concerts. These pamphlets always featured a plug for the Diamond Disc, but they did form an added publicity boost for artists who might otherwise have been unable to afford such publicity. The publicity material remaining in the files suggests that the company was spending large amounts of money promoting its classical and popular artists, particularly between 1919 and 1921.

Besides creating its own news service, the Edison company also used other news services like Underwood and Underwood and the Bain News Service. These services helped provide still more material to feed Edison's high-powered publicity department.

However, all this came to an end in 1922 when severe cutbacks were made in all phases of Edison's recording and phonograph activities. The recession of 1921-22 and the inroads on phonograph and record sales due to radio hit the company especially hard. Charles Edison, the inventor's elder son, was quoted regarding these cutbacks in his biography Out of the Shadow:

"We found ourselves out on a limb, and Mr. Edison gave instructions to cut the payroll. I knew I had built up this beautiful organization and I didn't want to see it destroyed. Father and I had some pretty heated arguments. Finally, he virtually relieved me of the responsibility and took over himself. He started going through the shops like a bulldozer.

Sometimes the good went out with the bad. But if he hadn't done that, we probably would have been bankrupt."

(from Out of the Shadow by John Venable, published by the Charles Edison Fund, E. Orange, N.J., 1978)

Now to turn to the contents of the artists' files. Some files are rather empty. Billy Murray's has very little in it. Perhaps his file was cleared out after he signed an exclusive Victor contract in mid-1920, but neither is there anything in his file for the period 1928-29 when Murray was again recording for Edison. I could find no file at all for Ed Meeker, one of Edison's favorite artists and a member of the recording studio staff. And Gladys Rice is listed under John Rice, her father. It may be that he was her manager.

Then there are numerous files for obscure tenors, sopranos and instrumentalists which contain a picture and a few press clippings. Some of these artists never had records released. Perhaps files were started for them and then closed because Edison, himself, decided he didn't like their test recordings. An interesting file in this "non-artist" category is Luisa Tetzzini's. Did she make test recordings for Edison, or was she approached for an exclusive contract that was never consummated?

The Edison company's relations with its recording artists were usually cordial, but a notable exception was the case of Rachmaninoff. Edison personally disliked the great pianist's playing style, calling him a "pounder." Word of this opinion may have reached Rachmaninoff, but the artist's file documents an incident which may have had more to do with his ultimate decision not to continue as an Edison artist.

According to a letter in his file, Rachmaninoff gave a concert in Baltimore shortly after he had become an Edison artist and had made his first records. He was upset to see an advance copy of the concert program in which he was listed as a Victor artist, so he took it upon himself to visit several Edison dealers in Baltimore to see if they were promoting his current concert and his records. Not only was there no "cross-plugging" of the concert and records, none of the dealers had his records in stock. Furthermore, some dealers had never heard of him! Rachmaninoff was quite vexed by these events, so much so that he asked an associate, V.E.B. Fuller, to write to the Edison company expressing the pianist's extreme displeasure at his treatment by Thomas A. Edison, Inc. Fuller's letter was evidently rushed to Edison's vice-president William Maxwell, who responded quickly:

Mr. V. E. B. Fuller, Manager,
Ampico Department,
American Piano Company,
Fifth Ave. Cor. 39th St.,
New York City.

Dear Mr. Fuller:

Your letter of the 10th is noted.

When you have the opportunity, please say to Mr. Rachmaninoff that we think so much of his recordings that we intend to make them exclusively

6.

from new moulds Mr. Edison has perfected. This has retarded production. By the latter part of next week we expect to have enough RE-CREATIONS to keep ahead of his concert tour.

None of his RE-CREATIONS is as yet in the hands of the trade. You will, of course, realize and can explain to Mr. Rachmaninoff that it would be premature for us to advertise, or for our dealers to advertise, him until his RE-CREATIONS are available.

We have not as yet made any formal announcement of Mr. Rachmaninoff and it is therefore not surprising that some of our dealers are unaware of the fact that he has made recordings for us.

We greatly value his recordings and we expect to advertise them and their author with great effectiveness. When our campaign has started, I feel rather confident that Mr. Rachmaninoff will be fully satisfied. The delay is regretted more by us than it can possibly be by him, but I think he will be quick to admit that such delay has been justified, when he hears prints made from the new moulds in comparison with those prints which were made from the first moulds and of which I believe Mr. Rachmaninoff has samples in his possession.

In the fourth paragraph, you refer to "a series of slips which had been made in the advertising campaign being done by this Company in cities in which he is playing." I am not sure whether you refer to the American Piano Company or ourselves. If you refer to us, you are under a mistaken impression, as we have not as yet been trying to do any advertising of Mr. Rachmaninoff, although I believe the Atlanta jobber did some on his own initiative.

Yours faithfully,

Vice President.

* * * *

An internal company memo from Maxwell sheds more light on the relationship of Rachmaninoff and the company:

5 December 1919

Mr. Robert Gayler:

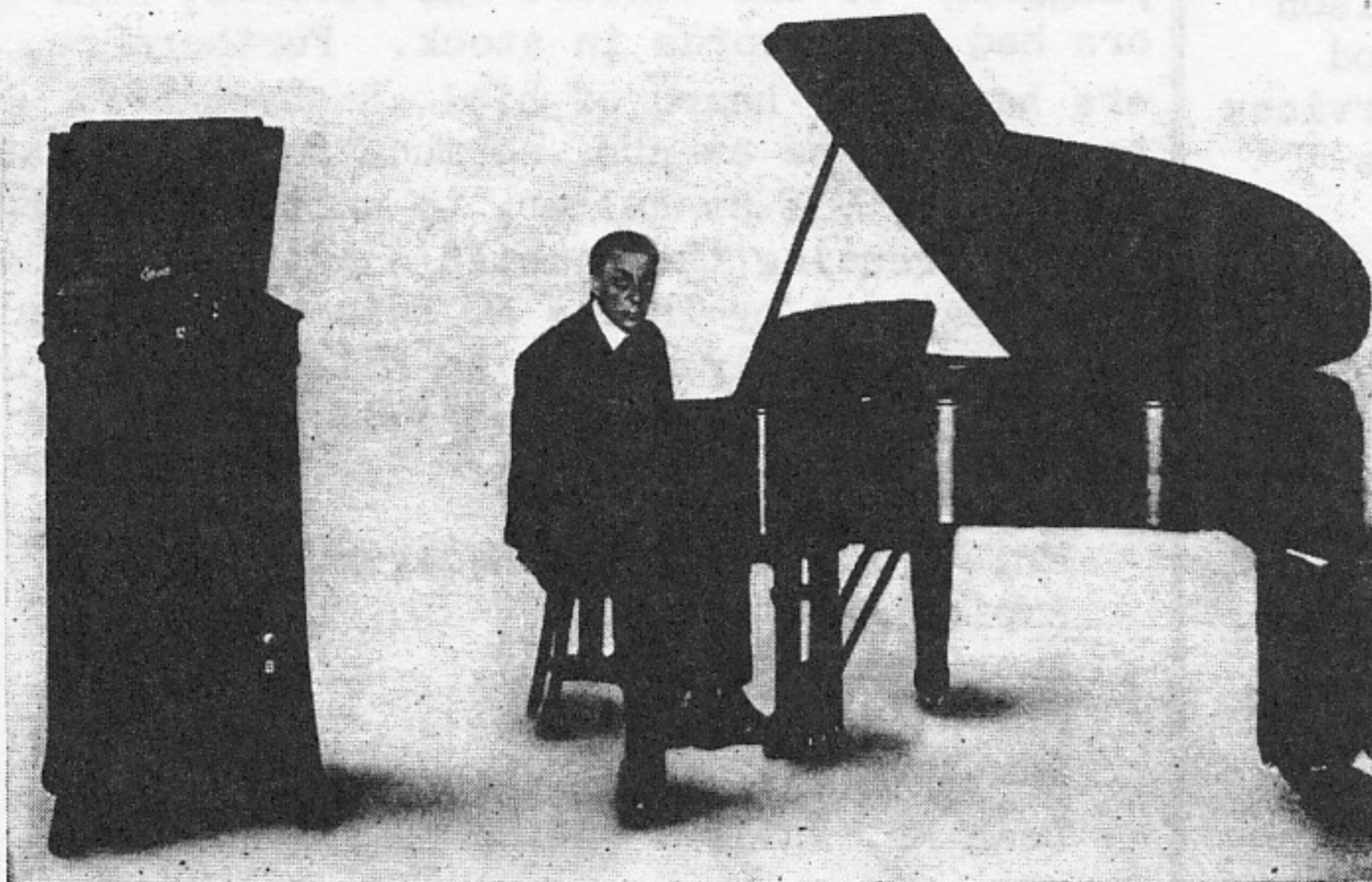
I have asked Mr. Pullin to send you, by Parcel Post, prints from the new moulds of the Rachmaninoff Re-Creations. I believe the superior quality of these Re-Creations will reconcile Mr. Rachmaninoff to the delay in announcing his recordings.

We are beginning shipments of these Re-Creations in limited quantities today and very shortly the dealers in the various towns, where Rachmaninoff appears in concert, will have his Re-Creations and be in a position to advertise them. I am sending you under another cover the broadside which will be mailed to the dealers. I hope that Rachmaninoff will be pleased with the advertisements.

I am also sending you a gelatin print of Rachmaninoff, which is now available to our dealers.

I have written Rupert Hughes to ask him whether he will listen to the Rachmaninoff Re-Creations and write a signed critique. As you know, Major Hughes writes very entertainingly about music and his work as a novelist makes him well-known throughout the United States and Canada. If Hughes will write a signed critique, it will be featured in the February number of "Along Broadway", which by that time will probably have a circulation of more than 400,000. The circulation is now about 350,000. We should doubtless be able to make other uses of the Hughes critique, depending on its character.

As stated to you over the telephone, we cannot feature Mr. Rachmaninoff in a magazine advertisement, unless he will make a Tone Test. As a matter of policy, in which I think you will agree, no artist is sufficiently big to dictate to this Company how it will advertise him. We have found Mr. Rachmaninoff somewhat captious and, between you and me, he will have to get down to earth, if he expects us to advertise him extensively.



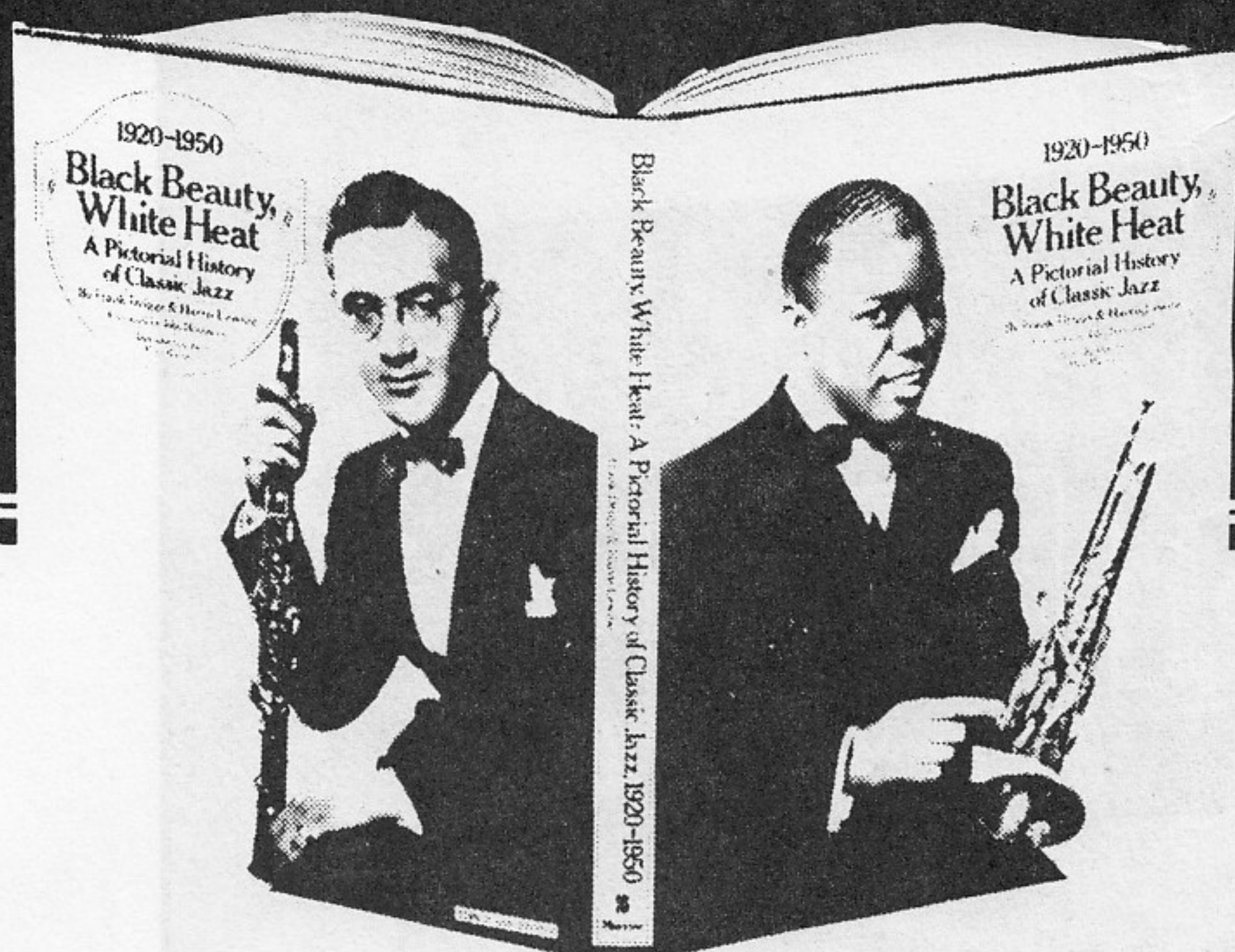
SERGEI RACHMANINOFF

The Greatest Living Musician

proves that his art has
been truly RE-CREATED
by the New Edison.

3102-F

SAVE \$30



on the ULTIMATE picture history of classic jazz

This isn't the first picture history of jazz. But it's so clearly the best, so stylish, so comprehensive that we feel safe in saying that nothing can ever surpass it. Here, in a word, is the face of classic jazz...

- 1,445 photos, most of them beyond price, from Fate Marable's 1919 band on a New Orleans riverboat to Charlie Parker and Dizzy Gillespie reunited at Birdland in 1950. Among the treasures: hundreds of posters, record labels, sheet music covers, etc.
- Lengthy word-and-picture sections on New Orleans, Chicago, New York, Kansas City, California, Europe, Jazz on Film (loaded with new information and unpublished pictures, especially on obscure all-black musicals), Swing, Modern.
- Extensive photo captions, rich in lore and data. These captions, along with the introductory essays that open each section, are actually a jazz history by themselves even without the photos — over 75,000 words.
- 121 vintage record labels of jazz classics, all reproduced in the vivid original colors. If you ever

deposited a 78 on the old radio-phonograph (careful — ever so gently), this beautiful section will overwhelm you with nostalgia.

- Giant in size: 360 pages, 9 x 12.
- Index of some 3,000 performers, films, clubs, etc.
- Index of some 1,000 songs.
- Printed thruout on good heavy stock to do justice to the rare, sometimes somewhat faded old photos.
- Handsome endpapers in color.
- EXTRA! "Jazz Fan" by Paul Bacon. Yes, jazz fan, this is YOUR life — a wonderfully evocative piece about how Bacon (and most of us) came to appreciate jazz.

If you're skeptical about whether a brand new jazz book can have something fresh to show you about the Golden Age, consider the words of John Hammond, dean of jazz record producers for half a century:

"It is extraordinary, with so many books devoted to jazz published during the last fifty years, that one should now come along that is absolutely an essential part of every aficionado's library."

How to get this massive \$39.95 volume for ONLY \$9.95



"The irresistibility of some of the pictures will cause even impoverished jazz fans to come up with the hefty price tag." — *Publishers Weekly*

MOVIE/ENTERTAINMENT BOOK CLUB

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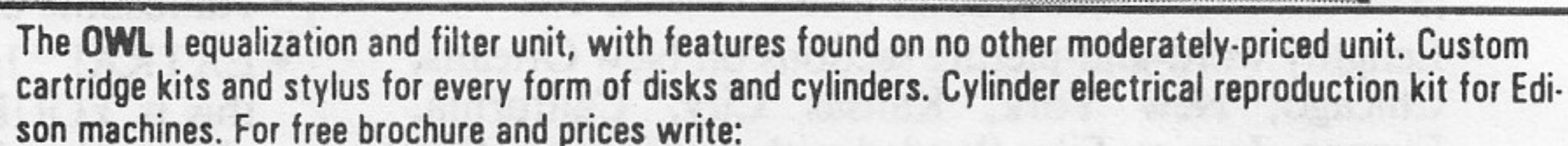
I enclose \$9.95. Please send me **Black Beauty, White Heat** by Frank Driggs & Harris Lewine, postpaid and at no additional charge. At the same time please accept my membership in the Movie/Entertainment Book Club. I agree to buy 4 books over the next 2 years at regular Club prices plus shipping and handling. After I buy and pay for 4 books at regular Club prices, my membership may be ended either by me or by the Club. I will be offered some 200 books on movies and entertainment, the majority at 20-33% discounts plus shipping and handling. For every book I buy at the regular Club price, I receive one or more FREE Bonus Book Certificates which entitle me to buy many books at far

below regular Club price, usually at 60-80% discounts. I'll be offered a new Club Selection plus Alternates every 4 weeks (13 times a year) in the Club bulletin, PREVIEWS. If I want the Selection, I will do nothing and it will come automatically. If I want an Alternate or no book at all, I'll notify you on the handy card by the deadline date specified. If I should ever receive a Selection without having had 10 days to decide if I want it, I may return it at Club expense and receive full credit. PREVIEWS also includes news about my fellow members and their hobbies. I am welcome to send in similar items about myself and my interests. PREVIEWS will publish every such item it deems suitable. FREE

TNAG - 2

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

State-of-the-art electronics for 78's, cylinders and pre-RIAA LPs! OWL Audio Products are now in use in the largest archives and the homes of serious collectors world-wide.



Kindly mention The New Amberola GRAPHIC when responding to advertisements.

With reference to the proposed Tone Test, we shall not say that the reproduction is exact, unless competent witnesses testify that such is the case. In other words, we do not want to tell anything but the truth.

W. Maxwell.

* * * *

Other letters mildly take the company to task for not publicizing artists in monthly supplements. Instrumentalist Carl Tollefsen wrote the following letter expressing his feelings in 1915:



BROOKLYN, N. Y. Feb. 11th.

Advertising Manager.

Edison Phonograph Co.

Dear Sir:-

Every now and then I come across literature on the Edison Disc and it has struck me as very strange that whenever I meet with the page with the caption "Artists who make records for the Edison Disc" I fail to find mention about my Trio or any reference to it.

If it is for lack of information I should be glad to supply the data. The trio is now under the management of Gordon and Maurice Fulcher of Chicago who have booked us for eleven weeks throughout the West and South as far as Denver. (See Musical America issue of Jan. 22nd.) These concerts are under the best auspices in each city and it can't hurt to "toot our horn a bit" as it indirectly comes back to the company. If the records we made some time ago were on the market I should be pleased to include that information on my literature. I am sending you a new photo of the Trio and some circulars. If there is anything I can do to co-operate in boosting the records I shall be happy to hear about it as I am well aware of the publicity such records give our organization and it can only work to out mutual welfare.

With kindest regards I am

Very Truly yours

Carl Tollefsen

* * * *

The company responded that only one take from the Trio's recording session had been approved by Mr. Edison and that it would be featured in the next month's record list. (If artists were upset when Edison personally rejected their recordings, they evidently kept such thoughts to themselves, as there are no letters of protest.)

7.
More typical of the relationships between the company and its artists is the tone of Harry Humphrey's file. The elocutionist's file contains a letter concerning voice and diction which was requested by the publicity department so that some of Humphrey's expertise could be passed along to the public via an article in Edison's monthly music magazine Along Broadway. Humphrey's letter appeared in March, 1921. Below is a condensed version of his letterhead (note the Edison endorsement) plus a few of the more interesting passages from his 2-page letter:

"I have found Mr. Harry E. Humphrey's voice, delivery and enunciation to be one of the most perfect I have ever heard."

Thos A Edison

Victor Phonograph Elocutionists and Speakers.

Bryan, W. Jennings
Clark, Champ
Coghlan, Rose
Davenport, Edgar L.
Evans, Admiral R. D.
Greet, Ben
Hilliard, Robert
Humphrey, Harry E.
Peary, Robert E.
Riley, James Whitcomb
Roosevelt, Theodore
Shackleton, Sir E.
Taft, Wm. Howard
Terry, Ellen
Wilson, Woodrow

ONE VOICE IN A MILLION,
AND OVER A MILLION
HAVE HEARD IT.

Mr. Harry E. Humphrey, the man specially engaged by Thos. A. Edison to make records for the lecture system of the Panama Canal concession at the Panama-Pacific Exposition, is now playing with Wm. A. Brady's "Sinners" Company at the Cort. Over a million people at the Exposition have accorded Mr. Humphrey the compliment of having a remarkably clear and distinct voice. —S. F. Bulletin, Call and Chronicle.



HARRY E. HUMPHREY

ACTOR, ENTERTAINER, LECTURER

"Good reading, in this country, is well nigh a lost art. Even some of our foremost actors and many of our leading orators fail to meet the test. What do I mean by a test?...If you wish to judge his ability as a reader, listen to a phonograph record of his voice. Most of our prominent men and many well known actors have been thus recorded. Almost without exception these records show: faulty enunciation, incorrect tone production, badly managed breathing and a lack of timbre in the voice, that frequently detracts 50% from the effectiveness of the speech delivered."

"Pick up any good book, daily: Mark Twain, Shakespeare, Whitcomb Riley, or Longfellow, and, with head well up, smile - take a full breath and begin reading aloud in an agreeable voice - so that any one within a radius of fifty yards can hear and understand you.

"Try to do this for five consecutive minutes without yelling or straining the throat. You will probably become aware at once of some serious defects and impediments in your vocal apparatus..."

"The speaker's tongue is pointed, in contrast with the drunkard's, which is thick (or used to be). A number of good exercises have been devised to secure this much to be desired 'pointed tongue', chief of which is to point the tongue and run it straight out of the mouth, much after the fashion children use in making faces at each other."

Harry E. Humphrey
94-32nd St
Beechhurst
L.I.

8.

Humphrey's reference in the final passage to the drunkard who "used to be" is an evident reference to the recently enacted Volstead Act.

His file contains magnificent photographs of him in all his professional stage roles from Hamlet to Prisoner of Zenda. There is even a likeness of him as Abraham Lincoln. I thought I had stumbled upon an example of make-up used by Humphrey in his oft-delivered declamation of the Gettysburg Address, but no. On the back of the photo Humphrey had written, "Lincoln accidental likeness. This make-up was made for a 'Down East' farmer."

Among the contents of Cal Stewart's file are two letters suggesting his friendly relationship with Fred Rabenstein, Edison's recording studio paymaster. Both letters are written in Stewart's style of rural humor and, indeed, can almost be considered unrecorded Uncle Josh monologues! His personal letterhead is reproduced with the second letter.

Bowling Green, Mo.

3/9/19

Mr. F. J. Rabenstein

New York,

Dear Fred.

NY

Got your little note. Well old pal I am glad you are still on the job. it will seem awful good to grab your fist and say "how" along about the first of June and mayhaps a little earlier. I will from time to time send you Some Copies of the metropolitan Press from the wide places in the trail which we visit. Aint they great? This is the Home of Champ Clark the Speaker of the House. And they think he is a joke here. Which only goes to prove the old saying. A prophet is never without honor save in his own land. I was at Laclede Mo. the home of General Pershing one day last week and the General wont know the old place when he gets back from France. they have two more lengths of hitching rack in front of the general store a new hay scales. Some new planks in the depot platform. Len Weaver opened a Bevo and food parlor. Right on main street there is a new spit box in the Post Office. And Jim Wilson has a new tire on his Ford. And an Edison Diamond Disc in the Hotel Dinning Room. Jake ---Wheelers gal the one that is deaf has been hired to run it at meal time. they have three records but are saving one to welcome...

(Unfortunately, the letter breaks off at this point, as the last page of it has been lost.)

PERMANENT ADDRESS
SCOTT PRINTING COMPANY
MUNCIE INDIANA



Your Uncle Josh

AL STEWART
AND HIS
Punkin Center Folks

EN ROUTE

April 23rd 19

Herrington, Kas

Dear Fred

I am writing you from one more wide place in the trail. this is in the heart of the Short grass Country. and by the same token they are short

on most everything else. Although we managed to get 111.50 Net. for our grand array of wit talent and beauty at the Oprey Hall last evening. at the Hotel where we are stopping the Land Lord has a sign when through using the towel do not throw it on the floor. so I wrote under the sign. I was careful with the towel and stood it in the corner it had one corner broken off where I used it. but some one had done that before I arrived. but he is liable to charge me for it. it is heap plenty warm here they have a rapid transition from Winter to Summer out here. the thermometer to day registers 87 above zero. and just two weeks ago they had a blizzard out here in which a man froze to death just a few miles from here. such is Kansas. Our Season is nearing the end. and I am now anxiously awaiting the finish and looking forward with longing for my Annual bath.

Yours Truly Cal

(I have tried to preserve Stewart's original spelling, punctuation and capitalization.)

* * * *

Walter Van Brunt, Edison's favorite popular artist, has two files---one as Van Brunt and one as Walter Scanlan. There is an interesting letter describing the problems caused when Van Brunt changed his professional name to Scanlan (note: spelling and punctuation as in the original!):



America's Leading Irish Singer
WALTER SCANLAN
in a comedy with songs
"IRISH EYES"
By F. F. ROSE
Management: GEORGE M. GATTIS
1482 BROADWAY - N.Y. CITY

Oct., 22nd 1921.

Thomas A. Edison Inc.,

New York.,

Attention Mr. Miller.,

Dear Mr. Miller:

I am enclosing herewith letter from Mr. John Dunne, representative of Walter Scanlan and same is self explanatory as regarding the Walter Van Brunt matter., I have had this up with Organe as the agents in Philadelphia discovered Photographs of Mr. Scanlan marked VanBrunt but I think same was an old photograph., Mr. Walsh wrote me that there was a sale for Walter Van Brunt records and the company wanted to continue this business which is only naturally but what we object to is taking advantage of Walter Scanlan 's appearance in the towns to bolster up the sales and conteract all the advertising we are doing to establish the Walter Scanlan name and now that he is recording for your company under the name of Walter Scanlan it seems to me the best policy for the Edison company would be to try and establish the Walter Scanlan name also as that is the name present re-creations are being sold under and it not only confuses the public on the Edison rec-reations but is a serious matter for us as we are spending enormous sums trying to establish the name of Walter Scanlan and the jobbers writing around advising dealers it is Walter Van Brunt is con-

trary to the understanding that was had between yourself and Mr. Scanlan, so he informs me.,

As the arrangement was made with you can we ask you to ask the Orange office to write jobbers that whatever sales are to be made of Walter VanBrunt records must be made along same lines as if Mr. Scanlan had no connection with the Edison company and whatever publicity that is done now should be with the Walter Scanlan name.,

This is a matter of vast importance to Mr. Scanlan and myself as we trying to establish him as an Irish singing star, the Van Brunt name is not good for this purpose and this angle if persisted in might be the undoing of our entire project. I understand that the Boston jobber has been the most presistent in this and their road salesman are very active telling the dealers to advise their customers that Mr. Scanlan is Mr. Van Brunt.

Will greatly appreciate it if you will correctly inform the Orange office, or whatever should be informed, exactly what the arrangement was regarding this and have the connecting of the names stopped, Will certainly be greatly appreciated by both Mr. Scanlan and myself.,

Mr. Scanlan has had a very severe cold for past ten days but has been on the mend for the past two or three days and should be able to record again within a few days.,

With kindest personal regards to you, I remain,

very truly,

Geom Gatts

* * * *

The largest file for any Edison artist is that of Anna Case, Edison's favorite classical artist. Her file covers her total recording career with the Edison company. There are reams of clippings, Tone Test pamphlets, concert programs, and photographs of Miss Case in all her principal operatic roles. The Edison company spared no expense in publicizing Miss Case, and as an indication of this there is a photograph of the noted American illustrator James Montgomery Flagg sketching Miss Case during a Tone Test. The sketch later appeared in ads for her Edison records.

Of special interest is a series of graceful photographs by Underwood and Underwood showing Miss Case at her Great River, Long Island summer home around 1920. The photos were taken at various outdoor locations around her estate, with the beautiful soprano turned out in a different summery frock for each pose. As I studied the photos spread before me at the Ford Museum, I had the distinct feeling that across an ocean of time she was guiding me through her gardens on a summer afternoon long ago.

I hope more letters and also photographs from the Edison Artist Files can be published someday. Getting to know these artists through their letters and photographs makes listening to their records so much more enjoyable. And now, pardon me while I listen to Anna Case and think of visiting with her on Long Island over sixty years ago.

* * * * *
Ronald Dethlefsen is author/compiler of Edison Blue Amberol Recordings, Vols. 1 and 2. The author acknowledges with thanks the Archives and Library, The Edison Institute, Dearborn, MI 48121 for supplying photocopies of original letters from which the above transcripts were made.

ALONG BROADWAY

Reg. U.S. Pat. Off.



The
Edison
Musical
Magazine

June
1920

This issue has more than one million readers

The James Montgomery Flagg sketch of Anna Case, as it appeared on the cover of Along Broadway, June, 1920.

Club And Society News

The Association for Recorded Sound Collections has scheduled their 1984 conference for April 5 through 7 at Bowling Green State University in Ohio. While specific programs are still being planned, we suggest contacting them now, requesting to be notified as soon as plans are finalized. Write: William L. Schurk, Library-Periodicals, B.G.S.U., Bowling Green, Ohio 43403.

The Michigan Antique Phonograph Society is already planning their Phonovention-84, to be held on August 10 and 11. Readers who wish to participate are asked to contact Dolores Osborne, 2515 Lansing Rd., Route #7, Charlotte, MI 48813 as soon as possible.





Off the Record (cont. from page 3)

ticle began, "Death, injury, fire, flood and general transportation and radio paralysis were caused by a rapid succession of thunderstorms and rainstorms which swept over the metropolitan district yesterday afternoon."

So, we can listen not only to Gene Austin as he croons a popular song of the day, we can also "tune in" to a devastating thunderstorm of 58 years ago!

We have listened to some of the other records made on the same day (20187 & 20138), but perhaps they were recorded before the storm hit. We don't have any of the Creatore Band 12" sides made that day, but suspect the volume of a symphonic band would be great enough to drown out most thunder anyway.

As to why Victor went ahead and released the Gene Austin record, most machines in use in 1926 were not sensitive enough to reproduce the low frequency of rumbling thunder, so it is safe to assume that the customers never even noticed it.

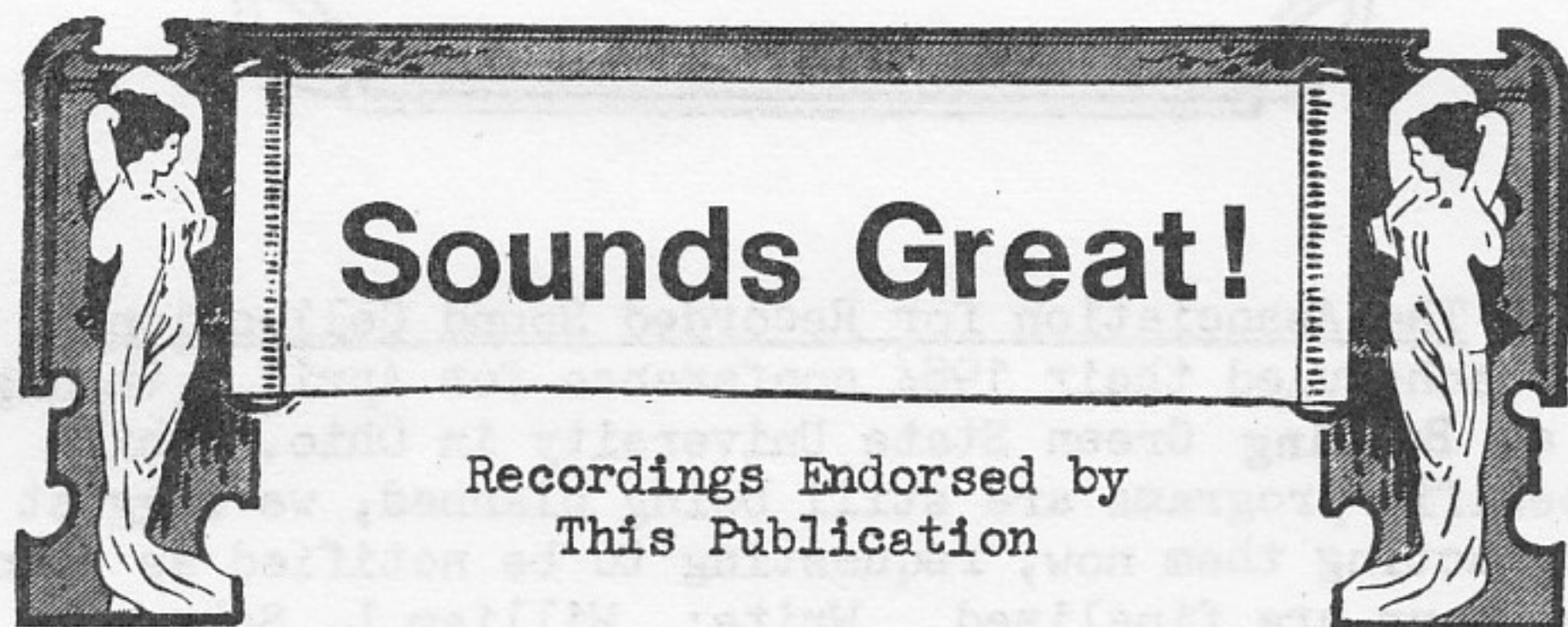
ers and as recent as one of his last Victors made in 1911. One needs only to listen to the first cut, "Love Thoughts Waltz" (1903), to realize he is listening to the pre-eminent virtuoso of the trombone. The dexterity displayed toward the end of the piece makes the hearer understand the enthusiasm felt for the young soloist as he toured the world as a member of Sousa's Band. (Once, in Kansas City, members of the audience hollered "Pryor! Pryor!" Others mistook their cries for "Fire! Fire!" and a near riot was caused.)

The selections chosen for the album represent many of the favorites used by Pryor, especially in his concerts with Sousa. There are standard and operatic numbers, and even the unusual display piece, "We Won't Go Home Until Morning," played in four octaves.

The collection is very much the result of the untiring efforts of Fred Williams, noted authority on early band recordings. It joins another reissue in the Crystal catalogue of cornet solos by Herbert L. Clarke. (Future albums by other vintage soloists and ensembles are planned.) An added feature is the inclusion of extensive liner notes. In addition to the biographical sketch, the producer has included an insert tracing the history of Pryor as a soloist, plus a complete discography of his solo work. All in all, if the liner notes were published in larger type, the net result would amount to a booklet of more than 30 pages!

The album is available directly from Crystal Records at \$8.98 plus \$1.00 per order shipping, or can be special ordered through many larger record dealers. However, readers may first wish to obtain Crystal's 24-page catalogue of classical instrumental music. Mail orders receive one free record with every three ordered. Write: Crystal Records, Inc., 2235 Willida Lane, Sedro Woolley, WA 98284.

-- Martin Bryan



Trombone Solos by Arthur Pryor (Crystal Records S-451)

Most collectors are familiar with Arthur Pryor as a bandleader for Victor recordings; can there be any reader who hasn't at least heard "The Whistler and His Dog" by Pryor's Band? Much less available are the recordings of Pryor as a trombone soloist, the vast majority of which were made before 1906. From the formation of his own band in 1903, Pryor devoted less and less time to being a solo trombonist.

The new Crystal lp features 15 solo performances by Arthur Pryor, going as far back as two 1897 Berlin-

If your subscription expires with this issue, it will help reduce our costs if you renew now.

Neglected Edison Diamond Disc Artists

The Edison Concert Orchestra

by D. E. Ferrara

The advent of the microphone and electrical recording made fidelity a total reality in the art of making phonograph recordings. When Charles Edison persuaded his father to accept electrical recording belatedly in 1927, the Edison Company was able to capture more depth of the human voice, the pipe organ, select instruments of an orchestra, as well as the orchestra proper.

Orchestral recordings throughout the acoustic and early electric era were confined to truncated and abridged excerpts from select symphonies, ballets, and salon/morceaux compositions. These selections were performed by small groups of studio musicians under the generic name of symphony or concert orchestras. The "big three" record companies used public relations to herald exclusive recording contracts - i.e., The Boston Symphony, the Philadelphia Orchestra (Victor); The New York Philharmonic Orchestra, early recordings by the Chicago Symphony Orchestra (Columbia); The Cleveland Orchestra (Brunswick).

It is rather curious that the Edison Company never

utilized the services of any major symphony orchestra. All symphonic literature was relegated to house ensembles under the generic names of the Edison Symphony Orchestra and the Edison Concert Orchestra. It seems that the Edison Concert Orchestra was created to specifically record and re-record light classical compositions for the new Edisonic electrical process. According to master files, all recordings were made by the vertical and lateral processes. Certain lateral recordings were planned for issue on the 12-inch size; however, due to poor timing or whatever, all Edison Concert Orchestra recordings were issued on the standard vertical-cut Diamond Discs only.

The Edison Concert Orchestra began recording as an in-house ensemble on July 13, 1928, and continued to record until September 10, 1929. Upon perusal of the compositions, the reader will discover Edison's favorites and preferences of the "pot boiler" variety. The Edison Company also followed its competitors in re-recording the best sellers by the new electrical process.

The discography is divided into the following: vertical matrix number, title of composition, recording date, Diamond Disc issue number, lateral-cut matrix number, size, and comments when known regarding the vertical-cut recording takes.

Special thanks are given to Mrs. Leah Burt, Music Division, Edison National Historic Site, West Orange, N.J., in giving the needed information in making this article possible.

Recordings of the Edison Concert Orchestra

18614	In a Monastery Garden (with Male Chorus	7-13-28	52403	N-326	12-inch	B-OK
18615	Entr'Acte and Barcarolle	7-13-28	52403	N-327	12-inch	B-OK
18622	Peer Gynt: Morning	7-20-28	52582	N-333	12-inch	A-OK
18623	Peer Gynt: Ase's Death	7-20-28	52582	N-334	12-inch	B-OK
18596	La Gioconda: Dance of the Hours - Part 1	7-20-28	(52360)*	N-305	12-inch	Rejected on remake
18597	La Gioconda: Dance of the Hours - Part 2	7-20-28	(52360)*	N-306	12-inch	Rejected on remake
18678	Orpheus Overture - Part 1	8-24-28	52394	N-386	12-inch	
18679	Orpheus Overture - Part 2	8-24-28	52394	N-387	12-inch	
18708	Zampa Overture - Part 1	9-7-28	52412**	N-414	12-inch	B-OK
18709	Zampa Overture - Part 2	9-7-28	52412**	N-415	12-inch	B-OK
18806	Melody in F	10-15-28	52475	N-503	10-inch	A & B rejected
18807	Jocelyn: Berceuse	10-15-28	52475	N-504	10-inch	A & B rejected
18817	Indian Summer (Herbert)	10-18-28	52447	N-514	10-inch	B-OK
18818	Al Fresco (Herbert)	10-18-28	52564	N-515	10-inch	B-OK
18822	L'Arlesienne: Carillon	10-18-28	52447	N-518	10-inch	A-OK
18912	Spring, Beautiful Spring Waltz	11-20-28	52491	N-606	10-inch	A & B rejected
18913	Sari Waltz	11-20-28	52491	N-607	10-inch	A-OK
18905	Carmen: Cigarette Song	11-27-28		N-600	10-inch	Unpublished
18906	Carmen: March	11-27-28		N-601	10-inch	Unpublished
18948	L'Arlesienne: Minuetto	12-07-28		N-640	10-inch	Unpublished
18984	Spinning Song	1-04-29	52497	N-675	10-inch	A & B rejected
18985	Spring Song	1-04-29	52497	N-676	10-inch	A & B rejected
18991	Narcissus	1-08-29	52496	N-682	10-inch	A & B rejected
18992	Salut d'amour	1-08-29	52496	N-683	10-inch	A & B rejected
19042	Aida: Egyptian Ballet Music	2-11-29	52530	N-733	12-inch	B-OK
19046	Aida: Fantasy on Aida	2-13-29	52530	N-737	12-inch	B-OK
19099	Wedding of the Winds Waltzes	3-13-29	52564	N-790	12-inch	?
19106	Gold and Silver Waltz	3-15-29	52555	N-797	10-inch	C-OK
19107	Sleeping Beauty Waltz	3-15-29	52555	N-798	10-inch	C-OK
19340	Scarf Dance	8-09-29		N-1067	10-inch	A-B-C-OK
19341	Flatterer	8-09-29		N-1068	10-inch	B & C-OK; A-OK
19344	Peer Gynt: Anitra's Dance	9-10-29		N-1123	12-inch	Unpublished
19345	Peer Gynt: Hall of the Mountain King	9-10-29		N-1124	12-inch	Unpublished
19346	Peer Gynt: Solveig's Song	9-10-29		N-1125	12-inch	Unpublished

* This recording was listed but then cancelled. It is listed in Ray Wile's book, Edison Disc Recordings, as by the American Concert Orchestra. However, the master files list it in the Edison Concert Orchestra section.

** Originally listed for no. 52394, the listing was cancelled and reassigned no. 52412.

A PHONOGRAPH IMPROVENT

The Invention of Emanuel Cervenka Said to Mark a Distinct Advance -- Uses a New Style of Record.

The phonograph is said to have been immensely improved by the invention of a Bohemian, Emanuel Cervenka, who has devised a means of reproducing sound in a remarkably natural manner without the objectionable rasping sound which is so common in the great number of these instruments. This noise is said to be due to the resistance which is offered by the wax to the tracing point of the receiving diaphragm, and this is entirely overcome in the Cervenka instrument. According to a translation in the Literary Digest the receiver is a conical tube extending in an extremely delicate membrane of fish-bladder connected with a mirror one-twelfth of an inch in diameter.

This mirror, which turns on an axis, is inclined when at rest at an angle of 45 degrees to the membrane, and also to a pencil of electric light only one five-hundredth of an inch in diameter. The light, reflected by the mirror, falls on a rotating circular photographic plate which advances a hundredth of an inch at each revolution.

When the plate is developed it is covered by a spiral line, the successive spires of which are a hundredth of an inch apart. If sound-waves have reached the diaphragm during the exposure the mirror vibrates and the waves are recorded as undulations in the spiral line on the plate.

From this negative, by the gelatin bichromate process, positives may be made in which the wavy spiral appears as a groove. This is the method recommended for private use, but records to be sold in quantities are stamped from a metal plate made from the negative by a photo-etching process, and having a raised line instead of a groove.

The "record" made by either method contains a sinuous groove in which the steel or diamond point of the speaking apparatus rests. In the Cervenka speaker the disk of glass or mica is replaced by strips of wax separated by a narrow slit. Both of these imitation vocal cords are connected by a fork and a lever with a tracing point. They are enclosed in a box which is surrounded by a soft, plastic substance and opens into a cavity lined with soft rubber, ending in a papier-mache horn. In this way disagreeable noises are deadened or avoided by the use of soft materials, and the vibrations are conveyed to the horn from both sides of the vibrating cords. In the usual speaker one side of the disk produces only disturbing noises. The Cervenka speaker, in fact, is a fairly close imitation of the human vocal organs.

-- The Music Trade Review, May 30, 1903
(Courtesy of Merritt Malvern)

(Special note to all GRAPHIC readers: Be sure to obtain a good supply of fish bladders before attempting to whip this up in your basement workshop!)

HERE & THERE

Ron Dethlefson informs us that Wendell Moore is now making preparations for the 1911 volume of The Edison Phonograph Monthly reprint and is desirous of obtaining some additional printed matter for this issue. Anyone who has anything unusual from the year is urged to contact Ron at 3605 Christmas Tree Lane, Bakersfield, CA 93306. Contributors will be acknow-

ledged in the publication; postage will be reimbursed, and originals will be well cared for and returned by insured mail. By the way, they already have the complete run of "The New Phonogram" for 1911 and will be reproducing the covers for that year.

Warren Hodgdon asks if anyone knows the identity of "The Mystery Girl" on Columbia 1839-D ("I've Got a Feeling I'm Falling" & "I'd Do Anything for You"). If you know, please let us know!

Also, Edward Bilderback asks where he can obtain a good turntable with a 78 speed. If someone can let us know what's available, we'll pass it along to Mr. Bilderback as well as the rest of you in the next issue.

We recently heard of a new lp from Allen Debus who, you may recall, wrote an article for us on Irene Franklin a couple of years ago. The record is "A Night at the Palace" (Take Two Record no. TT108), and it contains the sound tracks from short subjects filmed in the late 1920's - including Irene Franklin! She sings her famous "Red Head" as well as "Be Your Age" and "Help! Help! Help!" Other vaudevillians on the album are Blossom Seeley, Benny Fields, Georgie Price, Eddie Peabody, Van and Schenck, Harry Fox, The Seven Little Foys and Willie and Eugene Howard.

A long-time goal of reader Fred Goldrup was finally reached last summer when Carson Robison was installed in the Walkway of Stars at the Country Music Hall of Fame in Nashville (we just learned of this recently). Fred had a chance to visit with members of the Robison family and was even able to hold the guitar which the late singer used when making many of his records in the 20's and 30's.

BELL RECORDS

(An Update)

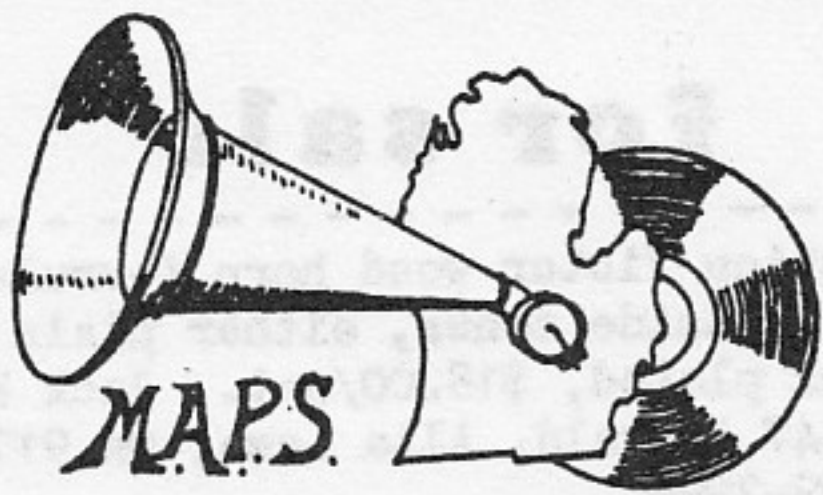
Since the appearance of Steve Barr's Study of Bell records in our last issue, he has written with a correction and an addition:

"First, it seems that the S- series did not become the 1100 series, as the popular series did. Apparently the 1100 red-label standard series started at 1100, with all of the first issues being renumberings and/or recouplings of old Arto matrices. This, of course, implies that Bell picked up the remains of Arto, which is known to have gone bankrupt, since I have never seen the sides anywhere else. Question...did Bell pass the manufacturing end of the business to ERL, or just drop it?

"Second, an odd item I picked up recently: the first Bell 'mule' coupling I've seen. It couples 361A and 414A, both with the proper label and content. Of course, it could be accidental, but that seems unlikely!"

Information Requested

Lenny Schwartz is trying to put together material with the possibility of publishing a book about the Coon-Sanders Orchestra. He would like to hear from any readers with information about the band, and especially from people who may have seen the band perform "in person." during the 1920's. Write: Lenny Schwartz, 448 Lincoln Ave., Apt. B2, Orange, NJ 07050.



IN THE GROOVE

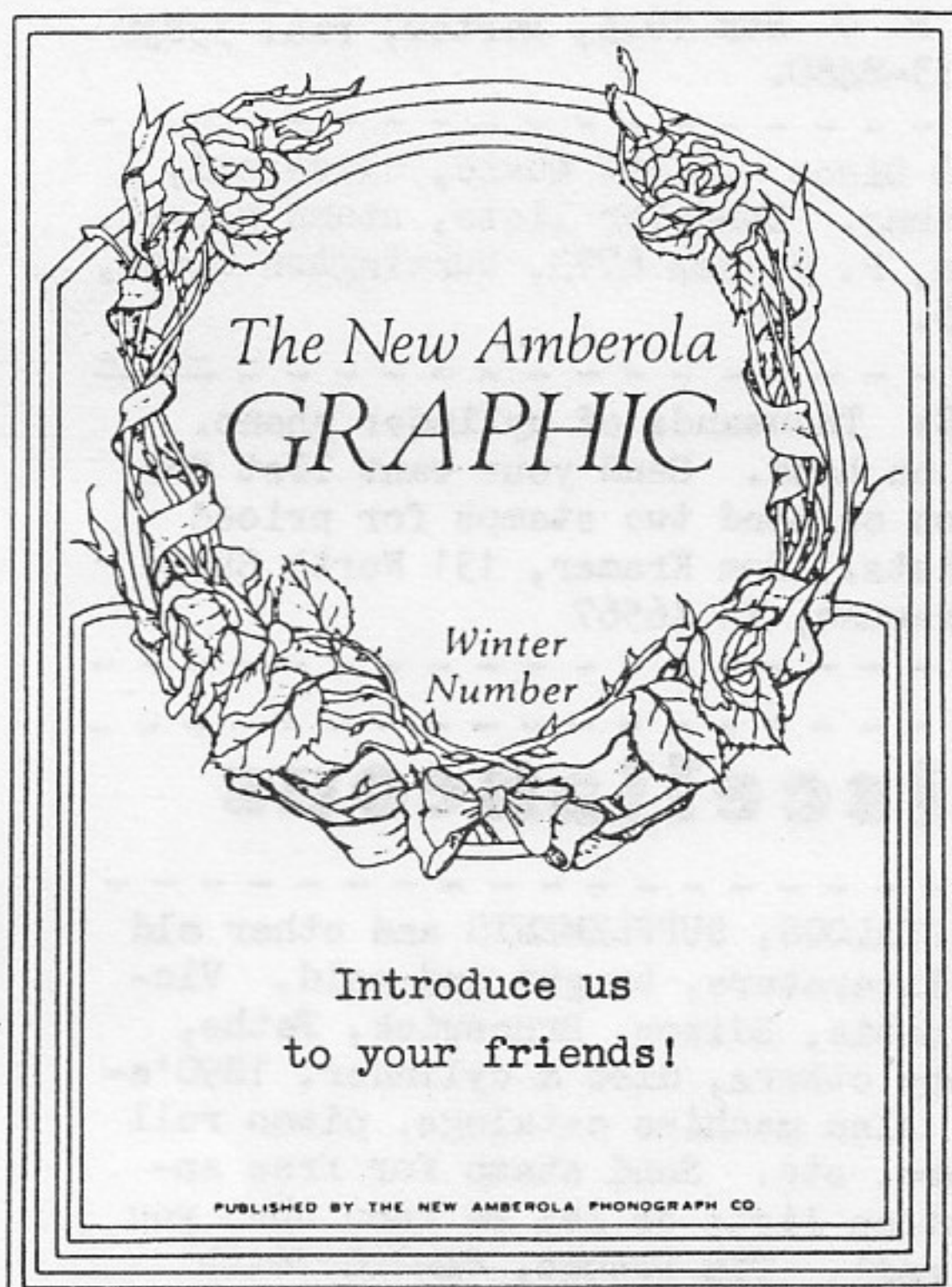
A PUBLICATION OF THE
MICHIGAN ANTIQUE PHONOGRAPH SOCIETY

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HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

WANTED: Capitol LP SP8365 "The House of the Lord", Roger Wagner Chorale--new or excellent condition. Malvern, 223 Grimsby, Buffalo, NY 14223

WANTED: Blue Amberol cylinder numbers above 4500. Send your offers to Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567

Copy of Brian Rust's AMERICAN RECORD LABEL BOOK in Good condition. Send Price. Neil Maken, P. O. Box 6773, Huntington Beach, CA 92615 - (714) 963-2474.

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Roane's Pennsylvanians 78's, especially Victor 22922 or HMV B-4906 "Put That Sun Back in the Sky"/"Between the Devil and the Deep Blue Sea." William Picher, 10110 Angora Drive, Cheltenham, MD 20623

Paying top dollar for records by Annette Hanshaw (a.k.a. Patsy Young, Dot Dare, Gay Ellis). Send list stating condition and desired price to Steve Berens, Stone House Rd., Somers, NY 10589 (tel. 914-277-3578).

Wanted Capitol record #57-781 (I Yust Go Nuts at Christmas & Yingle Bells) adapted by Harry Steward, also want any other record with different title songs by him, or recordings on tape or cassette; Robert Ireland, RFD 4 Box 140, Pleasant Valley, NY 12569.

Wanted: Advertising records (especially cylinders) and other unusual records that were not offered for general public sale. Write to: Art Koch, 6172 Devon Drive, Columbia, Maryland 21044

Looking for: 78 records of Uncle Don; also any Edna Dee recordings (even demos). Send titles and prices to: Harriet Amar, 61 Wesley Chapel Road, Suffern, N.Y. 10901.

Wanted: 10" 78's on "Dance-Tone" label, especially those of Phil Reed and Frank Picher (organ/piano). William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

Wanted: Unrestored External Horn Victor Phonographs. Also, incomplete machines and junkers and related parts. Will buy or have cylinders, parts and other items to trade. Harvey Jackelow, 1174 E. 68th St., Brooklyn, N.Y. 11236

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Berliner and Zonophone Records wanted. Will buy or trade. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503

Wanted - Records or anything concerning Ruth Etting. Van Robert Burns, 3 Utica, Pontiac, Michigan 48053

WANTED: "The Talking Machine World" or similar Trade Publications, pre-W.W.I. Please state approximate size, number of pages, condition, and asking price in your reply. Leigh Martinet, 212 Woodlawn Road, Baltimore, Maryland 21210 (301-467-3498)

Pre-1930 political speeches, especially President Harding, on Victor, Pathe, Nation's Forum. Will Rogers, Edgar Guest. Also unrestored outside horn phonos. Send description, condition, price. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615



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Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgendorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

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Record Auctions - 78 RPM only 1900 - 1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

For sale: Collection of 62 cylinders, mixed types, \$120 for the lot. R. C. Gesner, 8 Belmont Street, Lowell, MA 01851

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Old dealers' stock in new unplayed condition Edison Diamond Disc. Send \$1.50 for auction list of over 300 titles. Eddie Gibson, P. O. Box 1945, Bartow, Fla. 33830 (813) 533-8480.

Pre-1930 Discs - light music, classical, and Edisons. Send for lists, stamp please. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615.

FOR SALE: Thousands of cylinder phono. records on hand. Send your want list for quotation or send two stamps for priced sales lists. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567

miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathe, Okeh, amny others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

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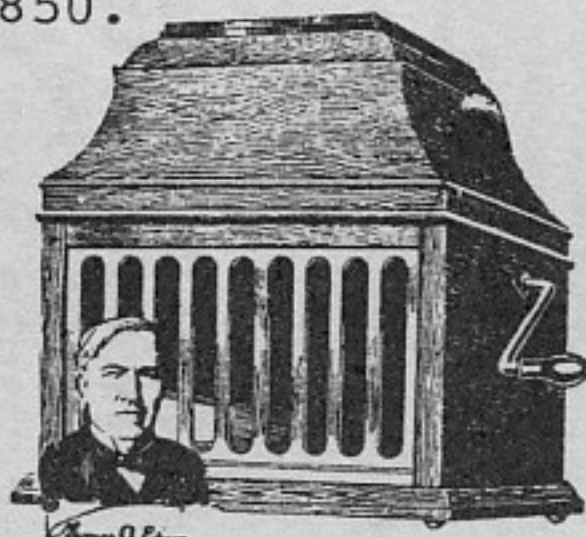
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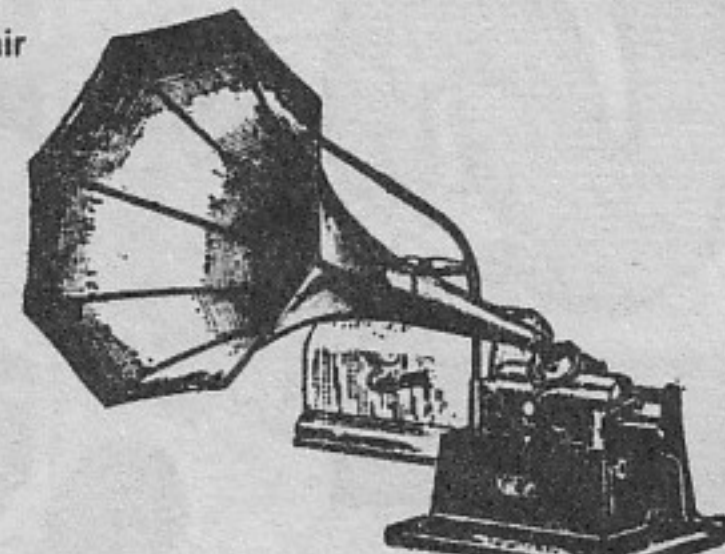


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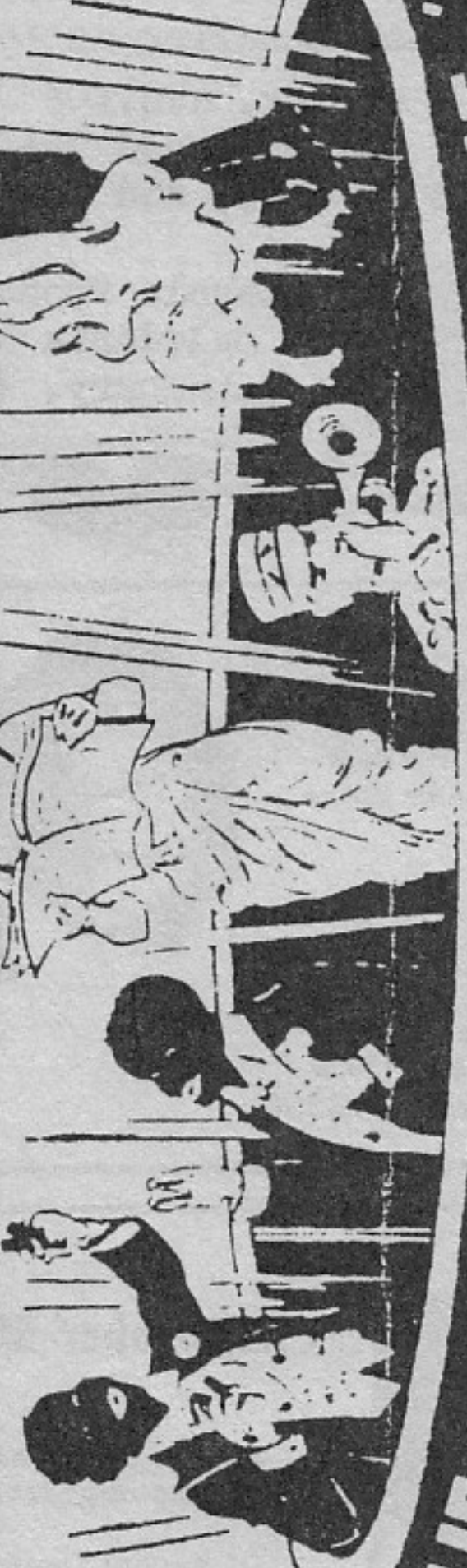
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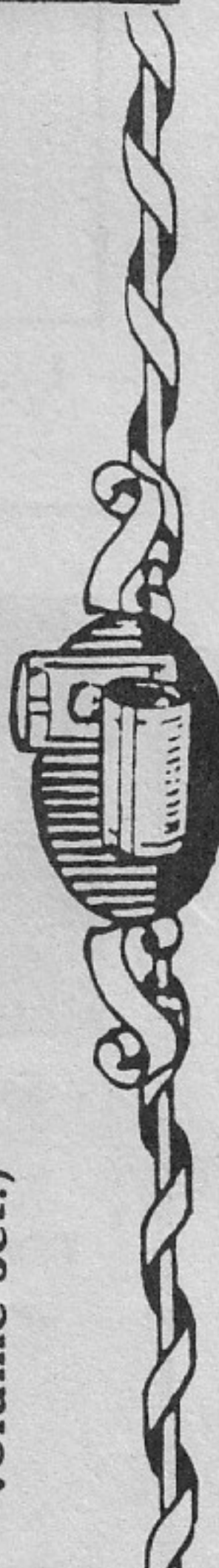
BLUE AMBEROL RECORDINGS 1915... '29

Edison Blue Amberol Recordings Volume II is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$76.50 per two volume set.)



Wendell Moore

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"Highlights" of E.P.M. Vol. VIII, 1910

No. 1	January.	Record list—March Photo of Marie Dressler Columbia 2nd—Victor 3rd behind Edison IA still in short supply Model L reproducer first on Amberola 1A
No. 2	February.	Record list—April Mr. Edison winters in Florida Sara Bernhardt records coming
No. 3	March.	Record list—May A false rumor nailed "Special Hit" records introduced Sophie Tucker, new talent
No. 4	April.	Record list—June Model L replaced by Model M Combination attachment sale, A-K records Amberola testimonials
No. 5	May.	Record list—July A South Pole record "Casey Jones" a predicted hit Photo of Wanamaker's showroom: A trip to South America
No. 6	June.	Record list—August About Triumph attachments New Grand Opera talent—Jorn and Polese
No. 7	July.	Record list—September Premium Records D-1—D-24 Phonograph description chart Parts prices New York City photo—Edison sign
No. 8	August.	Record list—October Wooden horn introduced Model M reproducer replaces the Model L Music Master Horn—an Edison product
No. 9	September.	Record list—November Amberola in wild mining country New Model O reproducer on Triumphs and Idelias Model C reproducer replaces Model A
No. 10	October.	Record list—December Pictures of four artists Model O reproducer for Balmoral and Alva Phonographs
No. 11	November.	Record list—January Artist photos Edison stock list Change in Idelias Phonograph finish to maroon enamel Music Master Horn a big hit
No. 12	December.	Record list—February First two color E.P.M. Recording horns discontinued New Amberola cabinet featured

At last! E.P.M. Volume 8 is ready to mail—that is, if you favor me with an order. This more exciting volume is now priced at \$17.95, but after Jan. 1st, 1984, it will be \$18.95.

Great new announcements have been made in No. 8 about advancements that took place during 1910. For example; Full information on-----
The 24 Special Amberol records, all 4 styles of Amberola 1A cabinets pictured, the new wood Cygnet horns, the Model C, H, K & O reproducers, all 12 1910 Phonogram fronts, an advanced look at the 1911 Opera and the 1st. two color page in the E.P.M. All these additions and the improvement of glossy paper have been made possible largely by much effort on the part of Ron Dethlefsen and the unselfish literature contributions by Allen Koenigsberg.

This new book is a must! May I send yours soon?

